



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE ATELIER

PEN DRAWING FOR PHOTO-ENGRAVING.

XIV.



N drawing for the newspapers

you will frequently have to copy from a photograph. In copying a landscape, which may consist of a

building or buildings with a landscape background—if there is some important point or points to be emphasized, you must draw these carefully and merely suggest the rest of the picture. A good way to fit yourself for such work is to cut out a large wood-cut from one of the weeklies, mark the back of it all over with a blue pencil, pin it firmly down to a sheet of Bristol board and trace the principal outlines of the main objects in the picture. (Do not trace all the details. A four H pencil serves well for this tracing.) Then remove the wood-cut and draw as simply as possible with the pen.

Practice in this way on rainy days and at odd moments, taking heavy wood-cuts and transforming them into light pen drawings, like the wonderful full-page drawing by Vierge. This is not given for the disgusting-looking figures in the foreground, but for the well-marked and brilliant architectural drawing in the background, and for the light and shade. Draw from nature when the sunlight is strong, and select some simple object; take some archway or dormer window, peaked roof, gate-post, dove-cot or bird-house, which may be within sight; sketch it in pencil and then put in the shadows after the manner followed in this drawing. Never mind whether the lights appear afterward like snow upon the object on which they are placed (a criticism which I have often heard made upon the very best drawings); but so long as the lighted parts are made to stand out and the shaded parts to recede be satisfied, and keep constantly in mind that this engraving is reduced from a larger one, and that the lines are consequently nearer together and finer than in the original drawing, and make your lines coarser and farther apart than they are here.

You will notice that the bas-reliefs or mouldings under the archway are indicated only where the light strikes upon them; all the rest of

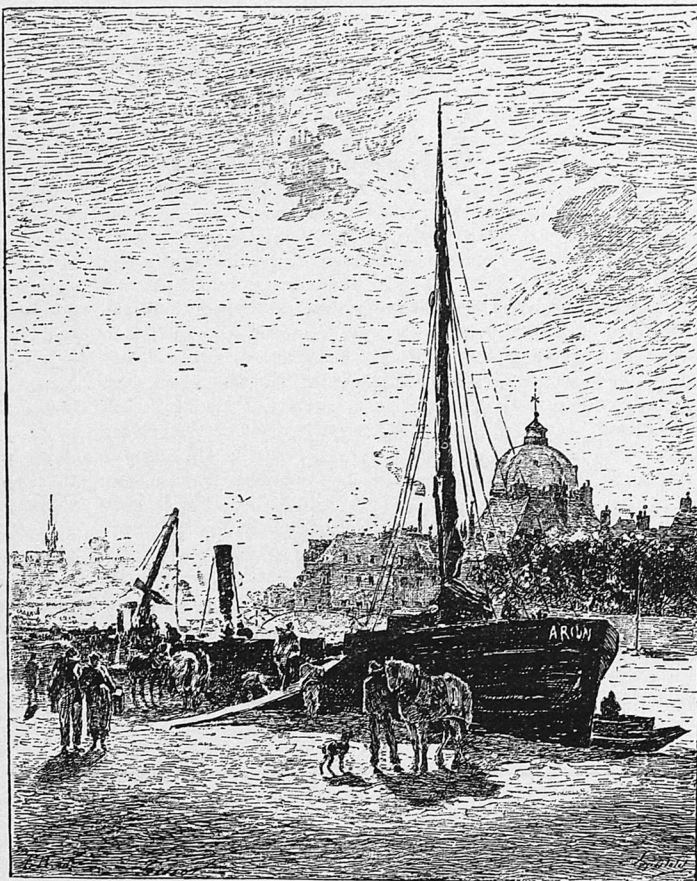
this portion of the drawing is kept entirely in shadow. A good rule to follow is *not to suggest detail when it is in shadow*, but merely to let parallel lines represent the dark tint—as in the Barittot drawing, which was given

up to our left, in the Vierge drawing, throws a well-marked shadow upon the ground. Whenever it is possible, let your shadows in the foreground be as distinct as this. In order to acquire facility in putting in such shadows, an exercise like the following will be found excellent. Select a word or two—the words “For Sale,” for example—and represent them as solid block letters standing in a landscape and seen at an angle, so that the last one shall be much smaller than the first, on account of the perspective. Let one side of the letters be in shadow, and let them throw distinct shadows upon the ground on which they are resting. Draw the outlines of these shadows with correctness, and then fill them in with parallel lines. Now, you know that in nature these thrown shadows will grow lighter as they recede from the spectator; the shadow thrown by the nearest shadow will be the darkest; that by the last one, the grayest. Try to represent this scale with your parallel lines. It is no easy matter to do this, but it will well repay the effort spent upon it.

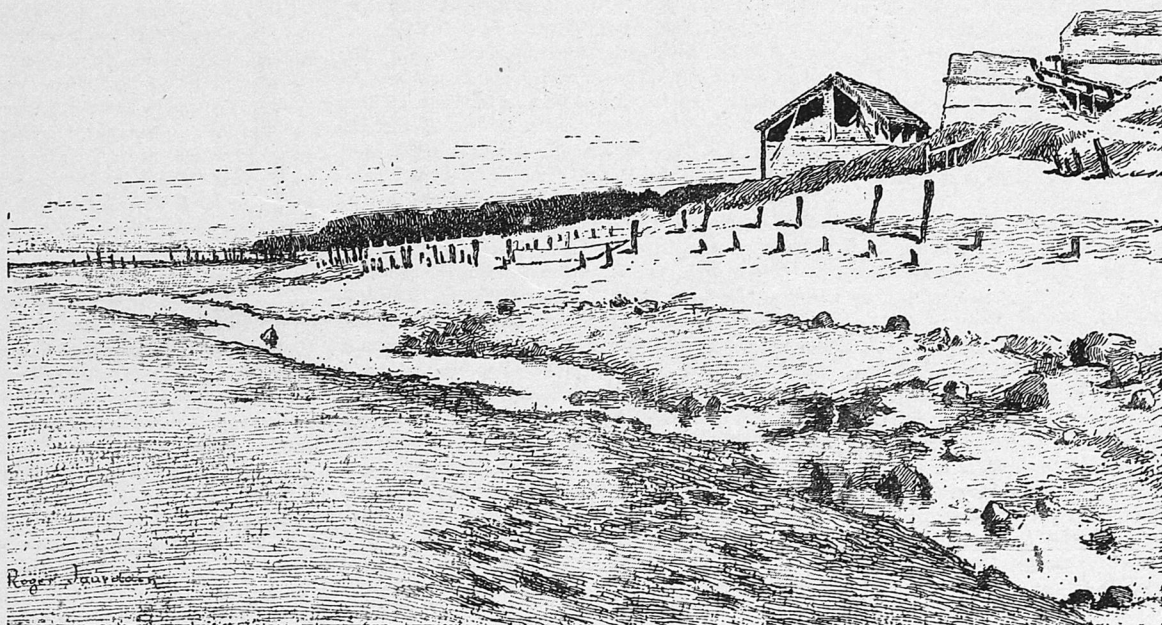
Those of my readers who live near the water will be glad to find a few specimens of marines reproduced this month. It is better to practise with the shore at first. Next month will be given some simple shore drawings by Bigot, which will be of interest. In the first illustration given on this page, the sky is rather overworked, and illustrates further what was said in speaking of “The Valley of Barrijo” last month: always be cautious about covering your sky with lines. A sky is a very difficult thing to do in pen and ink. I think it would be almost safe to say that there is nothing so difficult, or which must of necessity be so inadequately expressed as a sky. With a few lines an artist may get a wonderful suggestion of the movement of

clouds, but it is only a suggestion. I think it would be a good rule to lay down, that the best sky is made by

leaving the paper entirely blank; that the next best is made with as few lines as possible, and that the more lines are introduced into a sky the less apt is it to look like nature. Of course in storm effects it is necessary to introduce a great many lines. The storm clouds in Isabey's drawing, shown herewith, suggest in which direction such lines should go. Those just above the horizon are cross-hatched at an



PEN DRAWING FOR PHOTO-ENGRAVING. “THE WHARF.”



PEN DRAWING FOR PHOTO-ENGRAVING. “LOW TIDE.” BY ROGER JOURDAIN.

In putting in broad shadows it is advisable to draw their outlines with a pencil first. The beggar standing

angle which it is very desirable to imitate. It is about the same as that in the background of the “Portrait of

Rosa Bonheur," illustrating the seventh of these articles. In Roger Jourdain's excellent study of a shore at low tide, the sky is little more than the white of the paper. Good use is made of the roulette throughout this drawing.

I would advise all of my readers who expect to do marine drawing, to procure *The Art Amateur* for October, 1888. There are some strong cloud effects in the marines published in that number. In some of these a great many lines are introduced into the sky, but always with admirable effect. [I might also say, in parenthesis, that the frontispiece to that number, a "Crayon Portrait Study," by L. Horovitz, is one of the finest reproductions of crayon work I have ever seen; the face seems to be almost flesh itself.]

With the exception of storm clouds, represent clouds with as few lines as there are, for instance, in "The Chateau d'If," published last month, or in the admirable suggestive sketch, given herewith, by Louise Abbema, where the black hulk against the water and the top of the smoke-stack, by contrast increase the effect of the lightness of the sky and the water behind them.

ERNEST KNAUFFT.

To obtain a counter-proof or reversed proof of an engraving or etching, moisten it with a solution of common soap and alum in water, place a blank sheet of paper above it and run the two through the press. This does less damage to the original impression than the solution of caustic potash generally employed.

IN reply to some one who was arguing that photography would end by killing painting, Dupré answered: "Nonsense! until there be invented a machine with a heart and a soul the artists will have nothing to fear." Here are a few of Dupré's sayings: "A work of art must start from the senses and arrive at the idea like a tree whose topmost branches wave in the sky while its roots are in the ground." "All that is science can be learned and taught; but art, which begins where science ends, cannot be learned. I defy anybody to explain to me

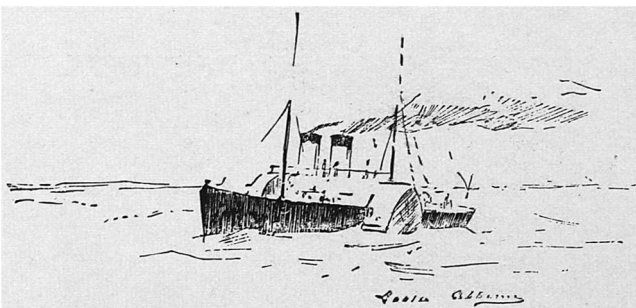
FLOWER PAINTING.

V.—ADAPTATION OF TEXTS.—ROSES.

STUDENTS who have followed the instructions given in the progressive lessons begun in the December number of *The Art Amateur* for 1888, and resumed in the last number, have had, meantime, among the colored plates accompanying the magazines, many studies of flowers to which those instructions may be applied. In some cases the plates will have been copied, in others

blown, as their gradual unfolding—so changes the positions of their petals and the lights and shadows appertaining to them as to embarrass the student, unless he works very rapidly. After roses have opened to their fullest extent, so as to expose their stamens, they remain unchanged until they begin to drop their petals, which may not be for a long time, if the entire blooming is allowed to take place before cutting. Very young buds do not change rapidly, but these do not give the kind of practice sought. If they only have their proper smell and the simple lights and shadows belonging to them, they are safe in themselves, and their part in the general arrangement is much like that of the leaves and stems. Let the first study of roses be very simple. About three may be thrown down upon a horizontal surface, where they will get a little strong light and plenty of shade. We will suppose that they are pink—the flesh pink Catherine mermets are very desirable. (An excellent study of these was given in *The Art Amateur* of November, 1889.) To paint these rapidly and effectively in oils, it is best to proceed as follows: Throw in some consistent background tints, bringing them up around the mass with thin, broken strokes, roughly indicating its form and giving it relief. A little encroaching upon the outlines which the roses and leaves are to assume will do

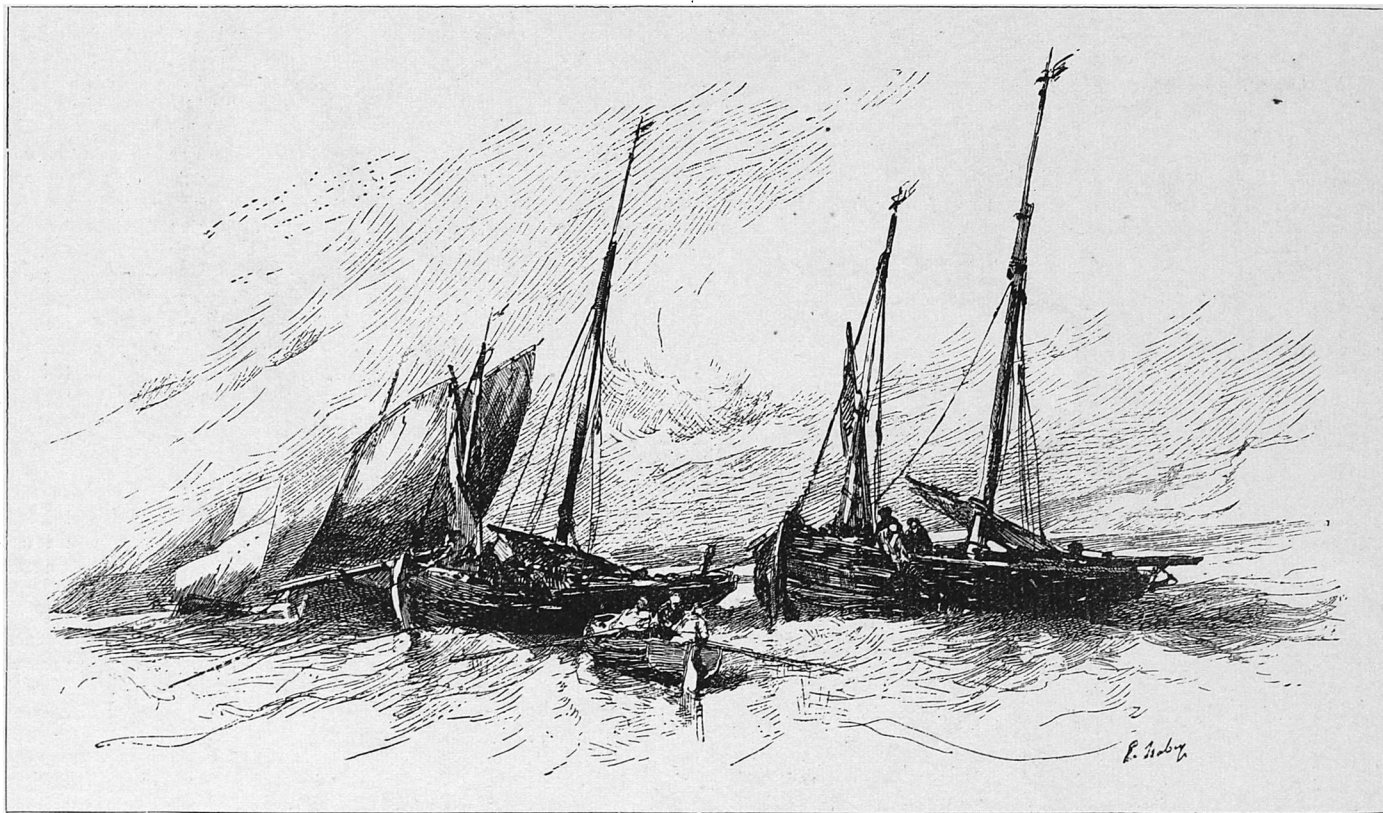
no harm, but rather insure softness, if only the color is kept so thin that there is little left to be taken up by the rose tints when they are introduced. Plenty of the background color must be held in reserve to carry out in finishing and to touch in wherever it may be needed as the study advances. The background in the plate mentioned above is darker and warmer than the background that would probably have been chosen, were it not that the bowl furnishes so much light, cool color. Where there is nothing of this kind introduced, grays that partake of olive may with pink roses enter largely into both surfaces representing the background. The horizontal one may have suggestions of yellowish tints as it comes forward. The general contour of our



PEN DRAWING FOR PHOTO-ENGRAVING. SKETCH BY LOUISE ARBEMA.

kept as examples or standards with which studies from nature might be compared. Successive numbers will give during the summer and autumn months arum and crimson lilies, pansies, azaleas, and marguerites—all calling for the intelligent application of principles laid down in the text, as well as a careful following out of the "directions for treatment" contained in each issue.

In concluding this series, we will take up the most difficult of all flowers—roses. It is, indeed, not at all uncommon for learners to choose these for their very first efforts—knowing nothing and fearing nothing; but those who are really prepared to do the work now required will appreciate its having been deferred. Double flowers, in general, require more or less the same treat-



PEN DRAWING FOR PHOTO-ENGRAVING. "SQUALLY WEATHER." BY E. ISABEV.

the meaning of the phrase 'There is sentiment in such and such a picture.' Sentiment of course not meaning sentimentality." "What is meant by a finished picture? A work of art is never finished."

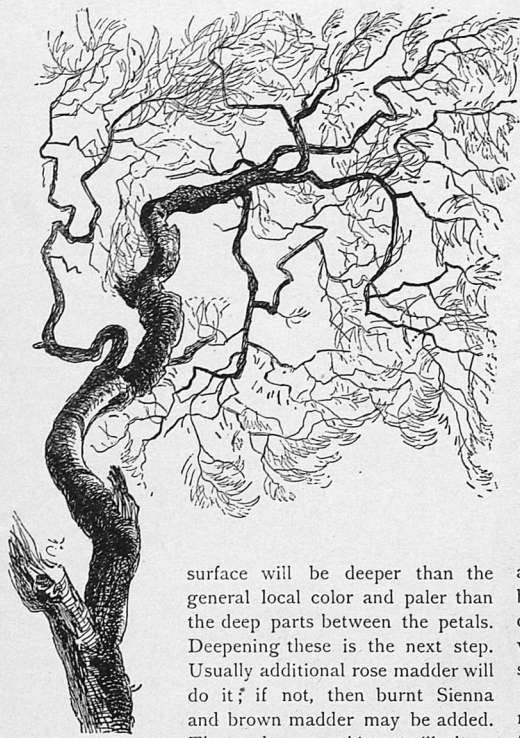
ment as the various kinds of roses. When one can do full justice to these, he need not be apprehensive about undertaking any flower that grows.

It is best, at first, to avoid roses that are not fully

roses is now supposed to be indicated, and we take a good sized flat bristle brush and go over their entire surfaces with thin rose-madder, carefully observing the outlines formed by the outer petals. This rose madder



PEN DRAWING FOR PHOTO-ENGRAVING. "BEGGARS AT A SPANISH CATHEDRAL GATEWAY." BY VIERGE.



OAK.

PEN DRAWING BY
A. CASSAGNAC.

surface will be deeper than the general local color and paler than the deep parts between the petals. Deepening these is the next step. Usually additional rose madder will do it; if not, then burnt Sienna and brown madder may be added. These deep markings will have done much toward separating the petals. A bit of cloth may now be used to remove the rose madder from places where high light is to fall, and from any portion of a centre that may show some of the yellow belonging to the stamens. Next mix enough Naples yellow with white to make it slightly creamy, and work the mixture into the untouched rose madder wherever this is to be paled down for local color. A good deal is likely to be required where the petals curl over. We are now ready for the high lights. These must be put in with whatever amount of strength they require. Blue black may be used to qualify them and also to indicate the shadows



OAK. PEN DRAWING BY A. CASSAGNAC.

cast by the petals upon each other. The delicate gray tones must now be carefully looked after. A little terre verte worked into the pink will give them in perfection. More or less pale lemon will be found about centres that show. Where the centre is in shadow, burnt umber may be used instead of black, as the latter would make it too cold and greenish. If stamens appear, they will want cadmium shaded with burnt umber and raw Sienna. Although these characteristic details should be aptly suggested, the chief aim must be to treat the study as a whole, to recognize one main centre and make everything else harmonize with it.

The green leaves must be treated with freedom, not minutely notched and veined, though here and there a margin may demand the easy notching that may be given with a large brush; and we want whatever there may be of light, shadow and half tint deftly touched in between the veins, rather than the veins themselves.

Deep red roses, such as jaque-minots, may be painted on the foregoing plan. The first general coloring should likewise be of rose madder, only heavier. The deep dark markings between the petals may be made with brown madder and bone brown. Where petals appear very bright, geranium lake may be used. Sometimes they will bear a very little Chinese vermilion. High lights and gray tints are produced just as those belonging to pink roses are. Many amateurs have trouble in obtaining the deepest rose red. This is not always because they make an unfortunate choice of color, but rather because their treatment of the color chosen is unfortunate—they manipulate it too much, and thereby destroy all freshness and richness. Especially is this manipulation fatal if kept up after the opaque tints are introduced. Lights and gray tones must not be carried into parts that want transparent colors only. To bring the gray tones into proper juxtaposition with the brilliant color, so as to make it show to advantage, instead of blending them with it and neutralizing the effect—this is what many students seem to find most difficult to learn.

Yellow and canary-colored roses may be painted on the same principle, very thin Indian yellow being used first to mass in the forms. The ordinary prepared neutral tint, which is always very purplish, will produce a gray when laid upon yellow, corresponding to the gray that terre verte produces when laid upon pink. Umbers and browns are used in shadows where black would produce too much green. H. C. GASKIN.

(To be concluded.)

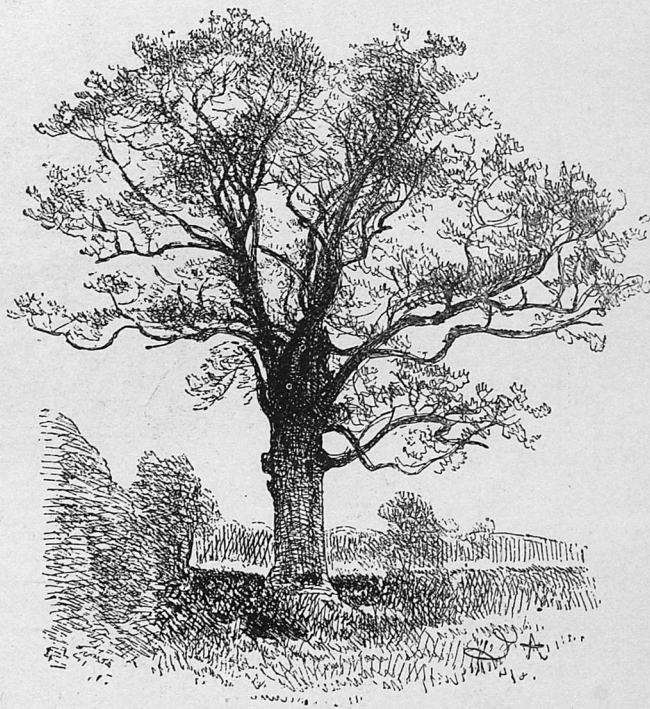
MODELS for elementary drawing may be made of modelling clay, to be copied in plaster by the usual methods of plaster casting. For a sphere take a good-sized round bowl, press sufficient modelling clay into it to make one half of the sphere, make the other half in the same manner and press them together while wet. The form is to be perfected by rolling the ball thus produced about until the spherical shape is complete. By rolling it back and forth in one direction a cylinder with rounded ends is produced, and the ends being trimmed off with a knife, it can be set up as a column. A cube may be formed from the sphere by flattening it on six sides. The cube bisected will give the form of a gabled roof. A cone may be moulded in a tall wine-glass, and when flattened on three or more sides will give pyramidal forms. The interior of the bowl or glass serving for mould must be rubbed with oil to prevent adherence of the clay. The sections of the cone will give the forms of the circle, triangle, ellipse, and parabola.

MASTIC VARNISH is undoubtedly the safest kind for oil paintings, and none other can be removed—when dark from age—without injuring the picture beneath.

TYPES OF TREES.

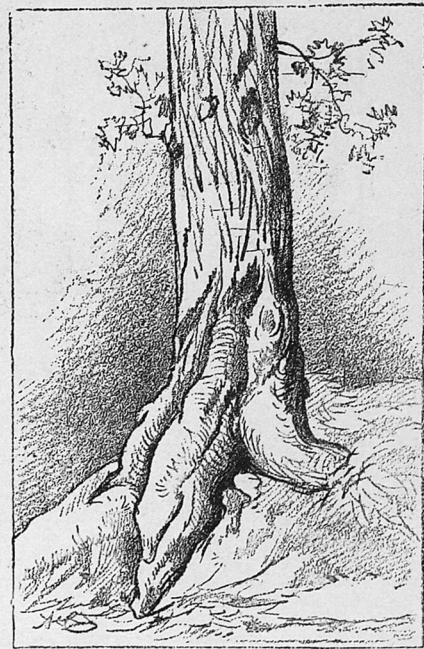
I.

OF the immense variety which trees present—much greater in any one wooded region of this country than in the corresponding latitudes in Europe—we propose to present a few main types with the object of showing the landscape sketcher what to observe and how to note it down. We will take the oak to begin with as the most picturesque of all, and then give some notes



OAK. PEN DRAWING BY A. CASSAGNAC.

on the chestnut, elm, willow, poplar, beech and birch; the reader may apply the same method of observation to other trees, and extend and correct his ideas of tree form by studying the hickory, tulip-tree, maple, hemlock and other forest growths, as well as the apples and cherries of our orchards, which, particularly when they are old, furnish very picturesque subjects.



YOUNG OAK. DRAWING BY A. CASSAGNAC.

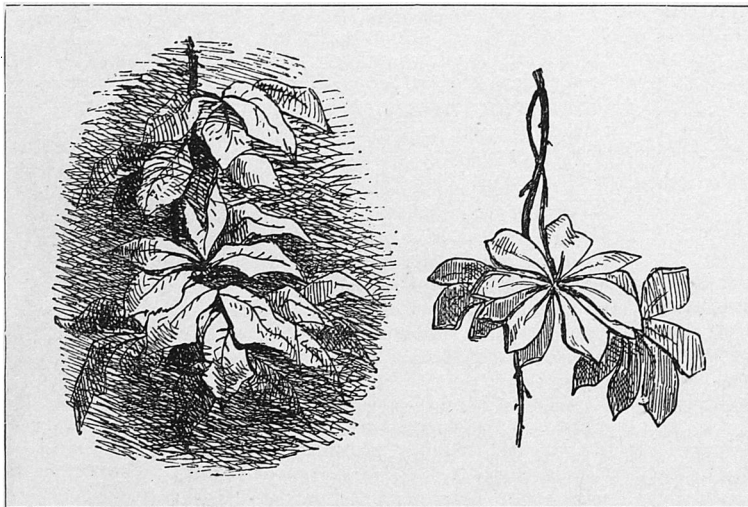
The oak when it grows in the open presents a very different aspect from that which it assumes when it grows in a forest. Its habit is to spread out a wide and rather low crown, but in a thick wood it is forced to grow tall and comparatively slender. The English

oak is a still more spreading tree than our ordinary sorts, of which our illustrations give a good general notion. We have many varieties, however, some of which depart widely from the central type. What we shall have to say will apply more or less to the white oak, red oak and burr oak, but less to the shingle oak and chestnut and willow oaks, which have long narrow leaves, quite distinct from the typical form of the oak leaf. In the more normal of these species the trunk is of medium height (in the European oaks it is decidedly low). It is thick, sturdy, and pushes out strong roots, which take a vigorous hold on the soil. The crayon sketch, on the opposite page, of the trunk of a young oak shows these characters distinctly. The acorn from which this tree sprung fell upon rocky and uneven ground; but for the side toward the declivity it developed an enormous root, which propped up the tree like a buttress. The sketch also shows the characteristic roughness of the oak bark, which breaks in oblong lozenges, more readily observed in the young than in the full-grown tree. In the pen sketch of a somewhat older tree, facing the illustration just mentioned, it will be noticed that they are less definitely shown. But this also, growing upon a side hill, has the buttress-like root needed to maintain it upright. On level ground the roots grow equally all around. The color of the bark varies from a reddish brown or russet to a dark gray.

The branches of the oak are, as a rule, still more picturesque than the trunk. At the point of attachment they are generally buttressed like the trunk itself in the examples given. Their hard and strong fibre, accumulated in knots at the elbows, enable them to grow

smaller branches and leaves as heavy as a good-sized tree, grow out quite horizontally until they reach the circumference. The upper branches, in a thick wood especially, often look like a conventional representation of a flash of lightning.

The leafage of most of our oaks is either more sharply pointed or more broadly and regularly sinuate than that of the European oaks. The white oak has a fine large leaf with deeply cut and rounded lobes. The pin oak, on the contrary, has a small leaf with acutely terminated lobes, and the leaves of the chestnut oak and the maple-



CHESTNUT FOLIAGE. PEN DRAWING BY A. CASSAGNAC.

leaved oak are like those of the trees from which they are named. But between the first two varieties are several others which are all more or less of the true oak type. The white oak furnishes the best studies, as its large leaves grow in beautifully disposed tufts, which again form masses of an unmistakably grand character. In water-color the texture of the foliage may be imitated by laying in the masses roughly with a warm brush on a grained paper. If the study is a large one it may be advisable to look for the forms of the more salient tufts of leaves where they give an accent of light against dark.

Our chestnuts very often offer as fine studies as the most picturesque oaks. The trunk grows sometimes to an enormous thickness, and puts out heavy branches very close to the ground; but they do not grow horizontally to any great distance. The bark breaks into lozenges like that of the oak, but more regularly. On the elbows of the larger branches, the outer bark often looks like a coarse network laid over the inner. The roots are apt to spread horizontally to a considerable distance before losing themselves in the ground. The branching is almost as irregular as that of the oak, but less angular. When a branch is broken it does not break short like the oak, but with a sort of shell-like fracture. The leafage is too well known to need much description. It forms flaky horizontal masses, with a downward tendency at the extremities. The leafage of the horse-chestnut is analogous, but it forms sturdier groups. The regular sculpturesque character of both trees, the latter especially, cannot be rendered by rough scumbling, as was recommended for the oak. A large but well-pointed brush is the best tool to use.

(To be continued.)

STAND well away from your easel while painting. Some artists, while painting, constantly walk backward and forward—first to see the object correctly and then to put on the touch to the canvas.

STILL-LIFE PAINTING IN OILS.

III.—PINEAPPLES, MELONS, GRAPES.

FOR large studies, pineapples and melons combine well, and they both have surfaces that afford profitable practice. The first time that either of these is attempted, it is best to let color wait until the student can prove himself equal to producing their respective textures in pencil—finished pencil drawing. When the mathematical markings and the indentations on the receding sides of a pineapple are put in as they should be, we really have a perspective drawing; and the irregular markings on a muskmelon rind are not less difficult. To make these as they appear in all the gradations of light and shade requires considerable skill. No one need imagine that he can succeed with color if he can only half succeed with pencil.

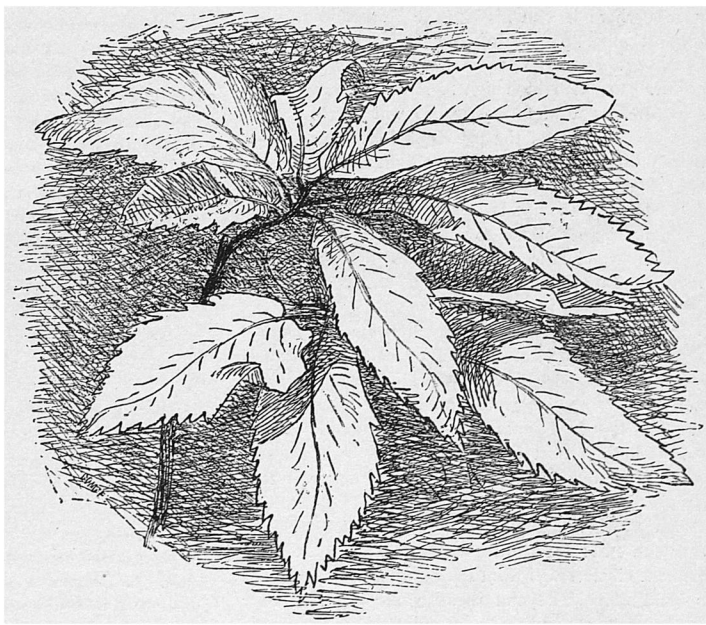
The crescent-shaped pieces of a cut muskmelon, with their dewy yellowish or salmon-colored inner surfaces shaded off to the green edged skin, may be made to look temptingly real. Some of the warmest, brightest inner surfaces will bear rose madder and cadmium; others, burnt Sienna and yellow ochre. Naples yellow and light zinober green may be used for cool tints. Rinds that have plenty of the rusty gray tracery, such as those of the nutmeg species, want, first, subdued green laid on broadly, then the umbers, Naples yellow and white—all, of course, being subject to the effects of light and shadow.

Watermelons in the hands of a beginner are very certain to appear crude. Those who are inclined to try them will find that breaking gives a richer, more frosty surface than cutting. The bright rose tint may be produced with rose madder, vermilion and pale cadmium. These colors dry so slowly and the fresh frosty appearance is lost so quickly, that it is best to finish the surface at once by dabbing rather stiff white evenly and lightly over it. The places from which seeds have loosened or dropped will want warmer, deeper crimson, rather than frosty white. Bristle brushes, throughout, are best, except, it may be, for the seeds. Whether



CHESTNUT TRUNK. DRAWING BY A. CASSAGNAC.

in any position, as if they were made of wrought iron. Even some of the main branches thrown off from the trunk at the first parting, and themselves, with their load of



TUFT OF CHESTNUT LEAVES. PEN DRAWING BY A. CASSAGNAC.

these are black, brown or quite light, they will take all the high light that their position will allow.

With pineapples, it is the handling, rather than the choice of color, that is most baffling, and here experience must be the teacher. Strawberry pines are the prettiest to paint. They will need the medium greens, Naples yellow, the umbers, the cadmiums, Indian yellow, Indian red, burnt Sienna and Chinese vermilion. Excellent as pineapples and melons may be for practice,

if they are used for finished pictures they must be treated in an able manner, else they will be too much like the cheap conventional "fruit pieces" that are seen everywhere. Much depends upon the tout ensemble of a composition. A few suggestions here may be a help. In the shadow part of the study, which should be much the larger part, bring pretty well back and toward the side nearly all of one uncut muskmelon and portions of the pieces of another, those coming more forward being allowed to receive some direct light. In the centre, the broken watermelon may have similar treatment, the outer, green part resting in shadow, and the fresh inside being partly lighted. Then one or two other fruits may be added. Those which we are now about to discuss are the most desirable.

Grapes are very safe to paint. If they are treated with some skill and a great deal of care, they are almost certain to prove successful. A very fine colored plate of a bunch of black Hamburg grapes was given in *The Art Amateur* for November, 1887, together with an article devoted entirely to painting grapes. It is not always practicable to get vines and leaves, but many valuable studies are made of the grapes alone. There are not many attainable backgrounds more desirable than a piece of common light brown wrapping paper which is tolerably thick and free from creases. For very light colored grapes, something a little darker and warmer is wanted; dull finished red brown cambric is good. The same shade in olive may be used for grapes that show considerable garnet. When a single bunch is to be painted, the most pleasing form is one that is heavy and spreading at the upper part and quite tapering at the end. Several kinds of grapes furnish some bunches of this shape. The bunch should be hung so that the light will stream through it on one side and cast its shadow on the other, being placed far enough from the centre of the composition to allow of somewhat more space on the side where the shadow falls than on the other. We expect to get some suggestion of transparency in grapes of any color, the least, perhaps, upon dark bluish purple ones that have a great deal of bloom. The deepest, warmest colors should be laid in first, whether they be purplish, greenish or rosy. The first of these three colors calls for the deepest carmines, French ultramarine, blue black and bone brown; the second for Indian yellow, the Siennas and a little Antwerp blue; the third for rose madder, brown madder and mauve. Now illuminated portions, high lights and the several grades of shade must be successively painted in and, finally, the bloom. The darker the grapes, the more bluish the bloom. In any case, where it extends into the lights and into the shades, it must partake of their respective qualities. Only the grapes that are to be brought out well should be allowed to catch high light. If almost every grape has a little, a speckled appearance will result. There should be no light on the principal dark mass, except, here and there, a ring of reflected light on some of the most projecting grapes. Occasionally pieces of stems should show in the interstices—they help to give an open, natural appearance to the bunch. If the main stem is not attached to a branch or lost in leaves, it may have some of its first projecting stems caught over a nail or peg, or be suspended by a coarse string. The finish should not be any finer than is required for a perfect resemblance at a distance. Even for this we must have the most unerring circumferences. Though they may be so soft as merely to suggest form, they must be faultless as the fruit itself. The final retouching should be done when the light is most favorable, in order that the illuminated sides may get full justice done them and that every detail may be made satisfactory.

When grapes are painted in large quantities or introduced with other fruit into compositions, only the most prominent clusters will want the high finish given to the individual bunch. Beyond these we are cognizant only of the color effects and the light and shade of the whole. Unnecessary minuteness of finish is a misapplication of skill, which is very much like a lack of skill.

H. C. GASKIN.

(To be continued.)

THE handsome sea-shells which are obtained in abundance on our Western and Southern coasts may be readily cleaned, for painting on, by boiling them in quick-lime for some hours, then treating the dark outer crust with muriatic acid and polishing with oil and common clay.

PAINTERS prefer long handles to their brushes for large works because they enable them to approximate to the distance at which such pictures should be viewed,

and because they favor that masterly execution whereby a few touches, apparently coarse when seen near, yet convey the impression of perfect finish at the proper distance. Velasquez and Gainsborough are said to have worked with brushes six feet long.

A VETERAN artist was asked one day by an enthusiastic young student what he should do in order to get on quickly, complaining that although going in for regular training he did not make the progress he desired. He was ready and willing to undertake anything and everything, however difficult. "Young man," replied the mentor, "remember you must walk before you can run, there is no royal road to success; but one piece of advice I will give you: do not confine yourself to your stereotyped work at the Art School. Draw whatever you see around you, everywhere and always. At the end of six months compare the work just finished with that done in the first month. If you have worked conscientiously during that time you will no longer complain that you do not get on, for a proof to the contrary will lie before you."

Do not, if you can help it, be close to your subject when first sketching it in; for in that case you cannot form a just appreciation of its proportions, and you run a great risk of distorting them. In finishing up it is an advantage to get much nearer than at first.

A WHITE plaster which will remain soft long enough to model in it without haste may be composed of five parts powdered chalk, one of prepared glue and sufficient Venice turpentine to reduce it to the required consistency. It takes several hours to harden, and may be worked cold. It is necessary to moisten the fingers from time to time with a little linseed oil to prevent the plaster sticking to them.

DE STENDHAL speaks with disdain of the "thousands of amateurs who will give its weight in gold for a picture representing a fat kitchen-wench cleaning a fish, provided the picture unites in itself the three material elements of painting"—namely, color, light and shade, and form. On the other hand, later and, in such matters, more intelligent critics credit Chardin, a painter of still-life and interiors, with being the first to bring about the reform of art in France. While the successors of the grand Italian school were producing mannered and vulgar allegories, Chardin led the way to a simple love for nature and to a sound technique. It is in reality far better and more intelligent to paint pots and pans, fish and vegetables which you believe in, than Madonnas or goddesses which you do not. To succeed as a painter of still-life requires mental qualities of a high order, invention in composition, appreciation of various kinds of beauty, and that tact in using the means of expression which results in style. And, again, practice in painting still-life gives the most perfect training in those technical parts of art without which even Stendhal admits a man of genius can do nothing but draw caricatures.

SKETCHING FROM NATURE.

UNDER this title, Mr. Daniel Burleigh Parkhurst, an excellent landscape painter, has published the best little manual on the subject that has come to our notice. The "book" consists of less than fifty pages, but they contain more practical teaching than any textbook that is published in this country. We have Mr. Parkhurst's permission to quote from it freely:

THERE is not much chance of a badly begun sketch turning out a good one. If the first dozen lines are not right you had better start another. Working over it won't help it. Begin right, and you can stop where you please.

If you have a teacher, do as he tells you. Be patient and submissive. He is having a harder time to put his experience into words than you are having to understand him. Don't raise objections and suggest this thing and that. He has probably tried what you suggest years ago, and found it would not do.

GET in the habit of looking at nature largely and comprehensively. Look for large effects. Don't bother about the small things. You will appreciate and enjoy more and paint better for it. Nothing is as in actuality in painting. Everything is in seeming. You cannot go all around an object, anatomize it, map it out and paint it so. That would not make a picture.

VALUES are the relations of masses—the relation of one dark or light to any other dark or light, and to all the others. Values first, color afterward. Values are the basis of color.

DON'T put in everything that you can see because it is there. Selection is as much a part of the artist's work as the painting.

Put in only what will help to express the effect you wish to reproduce. This is especially important in sketching; for you have only a limited time to put down in recognizable shape the whole of your impression. Then give all your force to that.

If it is not necessary to put in your sketch all that you can see, it is equally important not to put in anything which you cannot see. It is a common fault with beginners to draw an object as they know it is, rather than as it seems to be at the time. Nothing can be accomplished in this way. The appearance as it happens to be now—that is what makes the effect. That alone, justly rendered, should be your sketch.

BEFORE you begin to work look your subject well over. Decide on its main characteristics—what you propose to do with it, how you will treat it. Take ten or fifteen minutes to do this if necessary. Having decided, go at it with a vim. Nothing is so hopeless as a weak sketch. Better have mistakes in drawing, in composition, in color—anything but timidity.

WHEN you have seen something you like, go away, shut your eyes, and think of it. What do you remember? That's the impression. For you that is the character; that is what you should paint.

It is not so important to be able to "draw a straight line;" it is the ability to put a line or tone where you want it to go, and to see where it ought to go, that counts.

It is absolutely impossible to do good work without constantly looking at your work through the half-closed eyes, to find values and to subordinate details.

DRAW a line around your (charcoal) sketch and leave a good margin—you can see it better. Stop when you are not sure what else to do.

TRY to see and to render a color in nature not as a color but as a value. Don't think of what it is, but that it is of such a shape, and of such a degree of light or dark. This is of more importance than its local color, or what makes it so. Don't worry about the color till you get the value. As a painter the "why" is nothing to you.

PRACTICALLY, it is hardly too much to say that in painting there is no such thing as "local color." Objects change continually with every change of atmospheric condition and every change of position of the sun. So that for the painter an object has no color of its own, but only such color as the varying condition of things may for the moment give to it. Put down then, frankly, a color or a value, as it seems to you, without thought or care of why it is so. And if you have observed it justly it will sufficiently explain itself.

It is necessary to see the whole thing at once. You can do this through the half-closed eyes which shut out details and give you only the general forms and masses.

NEVER leave a sketch with the intention of finishing it at home. If you have caught the effect, the impression, it is done. If you have not, you certainly can never get it when you are away from nature.

THE life of an oil sketch is in its solidity and frankness of color. Mix your colors then as little as you can, and don't dabble your paint. Lay them on deliberately and firmly, and when you have once put your brush to the canvas and taken it off, don't touch that particular spot again.

GET a good understanding of the management of grays, and your work will never be crude in color. Don't use black and white whenever you want gray. Gray is not composed of black and white, but of the three primary colors neutralizing each other. It is not the negation of color, but the balanced combination of all color.

THE following palette is capable of great range, simple as it is: White (Devoe's cremnitz). Get quadruple tubes, Lemon yellow, light cadmium, yellow ochre, vermilion (Winsor & Newton's French vermilion). Sarance rose (No. 2), or pink madder, burnt Sienna, cobalt. To this you may add, if you care to, ultramarine blue, emeraude green (French). Black is, of course, a useful color, but you can get along very well without it. Blue and madder will give you a dark stronger and richer and more easily harmonized.

If you put black on your palette, terre verte will be useful to kill the purplish quality of the black when you want to do so.

In painting the sky don't mix the color too much; mix it loosely, so that little particles of pure color will show. This will give more luminosity.

DON'T dabble your color on the canvas. Don't work in "frottées" or rubbings after it is first laid in. Paint frankly and squarely with a full brush of clean color, laying one brushful by the side of another.

To bring out the color of a sketch which has "dried in" use Sohnée frères' retouching varnish. It dries in a few minutes and takes the paint well. "Oiling out" turns the sketch dark.

Supplement to The Art Amateur.

Vol. 23. No. 2. July, 1890.



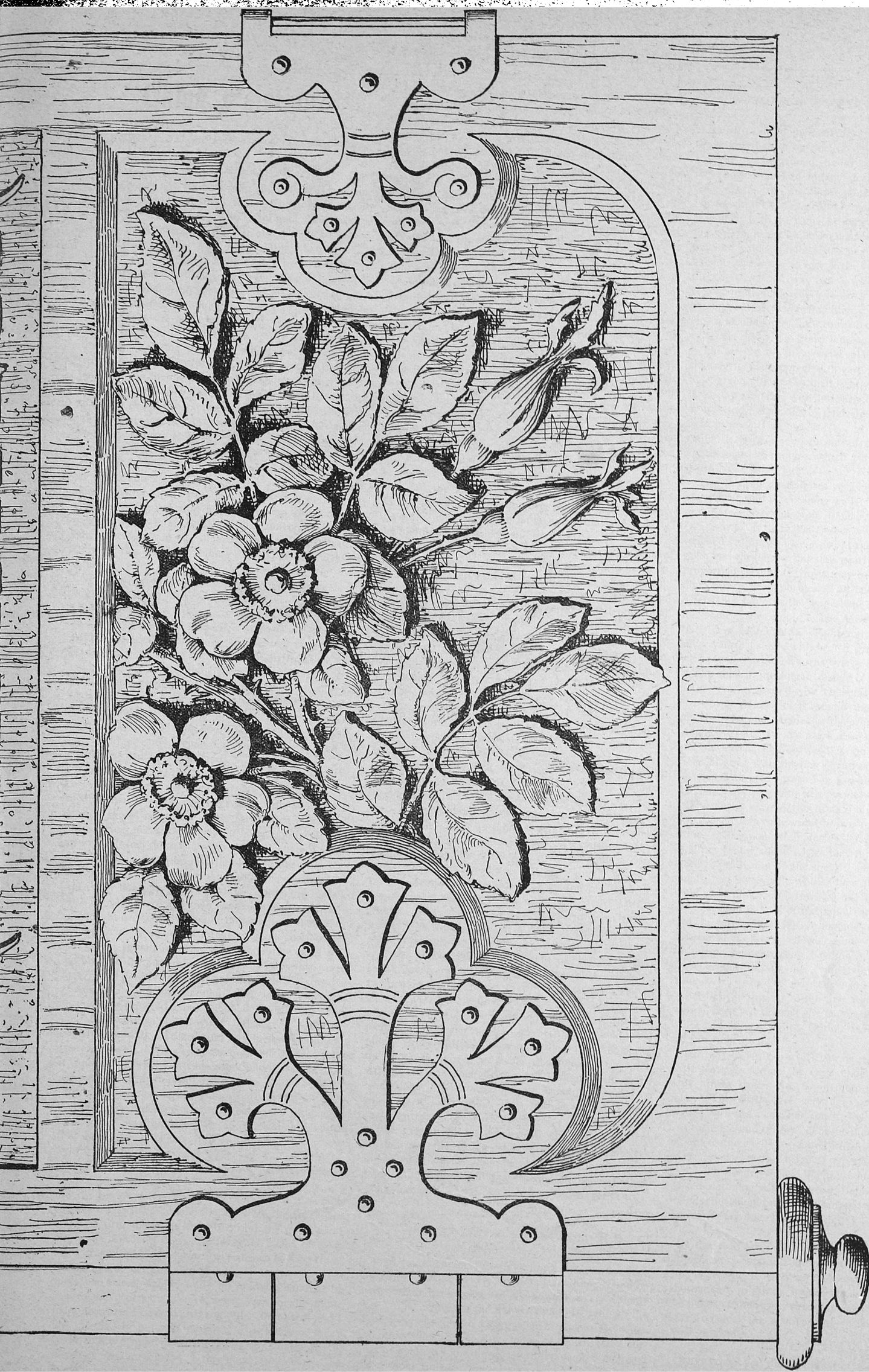


PLATE 854 -DESIGN FOR A CARVED WOOD PORTFOLIO TO HOLD LOOSE COPIES OF THIS MAGAZINE.
Design for the back cover will be given next month. (For directions for treatment and diagram explaining details, see page 38.)